

• The Milton Society of America

Approximately 90 members and guests attended the dinner and meeting of the Milton Society of America on 28 December 2002, at the Harmonie Club, 4 East 60th Street, New York City at which Annabel Patterson presided. . The following members of the society were nominated for office and were elected by acclamation.: John Leonard for President, Charles W. Durham for Vice President, and Stephen Dobranski and Jeffrey Shoulson for three-year membership on the Executive Committee (2003-2005), replacing Lares and Martin.

There will be two open meetings at MLA 2003: "Milton and Allusion," with John Leonard presiding, and "Milton and Popular Culture" with Laura L. Knoppers and Gregory Semenza presiding.

The James Holly Hanford Award for an essay recognized the excellence of the following: William Shullenberger, "Into the Woods: The Lady's Soliloquy in *Comus*," in *Milton Quarterly*, 35 (March 2001), 33-43.

The James Holly Hanford Award for a book recognized the excellence of the following, David Loewenstein, *Representing Revolution in Milton and His Contemporaries: Religion, Politics, and Polemics in Radical Puritanism* (Cambridge, UK: Cambridge UP, 2001).

The Irene Samuel Memorial Award recognized the excellence of the following multiauthor collection: *A Companion to Milton*, ed. Thomas Corns (Oxford: Blackwell Publishers Ltd., 2001).

The featured address, "Milton's *Theanthropos*," was given by John Rumrich, Professor of English, University of Texas at Austin.

Joseph Wittreich, Distinguished Professor of English, Graduate Center, CUNY cited Annabel Patterson, Sterling Professor of English, Yale University, as Honored Scholar of 2002.

Albert C. Labriola, Secretary
The Milton Society of America

• International Milton Congress

“Milton in Context”

11-13 March 2004 (Thursday-Saturday)
Duquesne University
Pittsburgh, PA 15282

The topic is “Milton in Context,” including comparative studies of Milton and others, cultural studies, the history of ideas, critical perspectives, literary history, studies of the reception of Milton’s writings, sources and analogues, Milton’s influence, and the like.

PAPERS AND PANELS

Papers with a reading time of 20 minutes and proposals that identify and organize panelists, as well as cite and briefly summarize the topic for a 75-minute discussion period, should be sent by e-mail or postal service to:

Albert C. Labriola
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Duquesne University
Pittsburgh, PA 15282
E-mail: Labriola@duq.edu

The deadline for papers and for proposals to establish panels is November 15, 2003. There will be a plenary session on Milton and terrorism, featuring Stanley Fish, Michael Lieb, David Loewenstein, and Annabel Patterson.

REGISTRATION

Registration for the congress will include 2 Continental breakfasts, 2 lunches, 1 banquet, 2 evening receptions, refreshment breaks. The opening reception will be in the evening of March 11 (Thursday), and the congress will end in the late afternoon of March 13 (Saturday). Funds are available to defray some of the cost of registration for graduate students, whether participating on the program or attending. To register for the conference, send a check, payable to "Duquesne University," to Labriola. The regular cost is \$125.00; the discounted cost for graduate students is \$50.00. Include your mailing and e-mail addresses, as well as your academic affiliation, along with your check.

HOTEL

The Pittsburgh Marriott City Center, 112 Washington Place, Downtown Pittsburgh will offer discounted rates. Free shuttle service will be provided between the Pittsburgh Marriott City Center and Duquesne University, nearby. There is transportation to/from Pittsburgh International Airport and the Pittsburgh Marriott City Center. For information, phone Airlines Transportation at 412-321-4990 or Yellow Cab at 412-665-8100.

The cost for room rental is \$99.00, plus 14% tax. The rate is the same for a single, double, or triple accommodation. Parking in an indoor garage adjacent to the hotel is \$14.25 per 24-hour day.

To reserve a room, phone 1-888-456-6600 or 412-471-4000. WHEN DOING SO, REQUEST THE DISCOUNTED RATE FOR THE "MILTON CONFERENCE AT DUQUESNE UNIVERSITY." The discounted rate is effective for reservations made before February 18, 2004. After that date, the discounted rate will be granted only if space is available.

ing contributions all treat women from Transalpine Europe. Edward V. George presents the Spanish humanist Luisa Sigea (to whom some readers of this review may have been introduced by Sol Miguel-Prendes's paper at the IANLS meeting in Avila), noting that none of her works appears previously to have been translated into English. Then follows another excellent piece by Jane Stevenson, this time on women's Latin poetry in reformed Europe, with the Netherlandic poet Johanna Otho as an exemplary case. Brenda Hosington's piece on Elizabeth Weston is largely taken from the edition which she and Donald Cheney published through the University of Toronto Press in 2000 (reviewed in *NLN* 50 (2002): 354-57). Anne Leslie Saunders treats another Englishwoman, Bathsua Makin (née Reginald), who is better known for her vernacular writings but appears here on the strength of the eight Latin poems in her early polyglot collection *Musa Virginea*. Pieta van Beek writes an appropriately learned final essay on van Schurman.

It will be apparent that this is a volume with much to offer the reader. It offers introductions to some important women writers in Latin, with a taste of what they actually wrote and good bibliographical references. Nothing else quite like it is available at present. However, it suffers from some serious flaws in its design. Firstly, the translations do not face the texts, which is not a problem for readers who do not need translations or for readers who have no Latin at all, but is a great nuisance for the large middle group of readers who have enough Latin to follow a text with a translation to guide them and will have to flip awkwardly back and forth from one to the other. The alternation of introductions and texts may have led to this inconvenient format; it would have been better

to have put the texts together at the second half of the volume, facing their translations, and better still to have made the set of three volumes to which this belongs into a complementary pair, one being a survey of women's writings in Latin from antiquity onwards, and one an anthology of texts and translations. Something of the sort seems to have been done in the two volumes on pre-revolutionary France in the same series as this.

Another problem is the structure of the book as a sequence of author-focused essays. Representing women's writings in Neo-Latin with a mere twelve authors perpetuates the old story that women like Weston were truly exceptional, that only a tiny handful of early modern women achieved anything in Latin. It also gives disproportionate emphasis to a very minor figure like Makin, at the expense of numerous women writers well worthy of inclusion (for instance the Cooke sisters, Caritas Pirckheimer, Lady Jane Grey, Elena Cornaro, and Maria Cunitz, let alone some of the less famous figures represented with vernacular poets from the British Isles in Stevenson and Davidson's brilliant *Early Modern Women Poets: An Anthology* or noticed in Kristeller's *Iter Italicum*). There would be much to be said for giving less space to each individual in order to include a greater number of writers. After all, many of the authors treated here can be read more extensively elsewhere. Weston is available in a bilingual edition, and Cereta, Fedele, Morata, and van Schurman are represented in translation in the 'Other Voice' series, in which Isotta Nogarola is also forthcoming.

This leads to a last point: this book costs one hundred and twenty-five American dollars. Not every instructor will be prepared to ask students to buy such an expensive textbook—but this collection, with

its preponderance of well known subjects and its recycling of work from other editions and translations, may look to librarians handling increasingly tight acquisitions budgets more like a textbook than a work of enduring value. An anthology of writings by women from the fifteenth century onwards, following Harvard's excellent I Tatti series in layout and pricing, is greatly to be desired, and *Early Modern Women Writing Latin* suggests, in its weaknesses and in its strengths, what such an anthology might look like. (John Considine, University of Alberta)

Owen Gingerich. *An Annotated Census of Copernicus' De revolutionibus* (Nuremberg, 1543 and Basel, 1566). *Studia Copernicana*, 2. Leiden, Boston, and Cologne: Brill, 2002. XXXII + 402 pp. \$132. The goal of this project is deceptively simple: to prepare a list of all the known copies of the first two editions of Nicholas Copernicus's *De revolutionibus orbium coelestium libri sex*. As a book which revolutionized human thought, first by presenting the advantages of a new heliocentric cosmology, then by presenting a step-by-step technical description of the motions of the heavenly bodies in this sun-centered system, *De revolutionibus* fully deserves to join the Gutenberg Bible, Shakespeare's First Folio, and Audobon's *Birds of America*, for which a complete census has already been prepared.

I described Gingerich's goal as "deceptively simple" for two reasons. The first has to do with the sheer amount of work that has gone into preparing this census. The author has located 277 copies of the first edition and 324 copies of the second, over 95% of which he has examined personally. This has taken over three decades and required literally hundreds of thousands of miles of travel. Some copies are found

in large libraries whose resources have been well catalogued for a long time, but many reside in small provincial libraries and private collections, while others have appeared and then disappeared again in auction records and booksellers' catalogues, been lost or stolen, and so forth. It has taken patience, hard work, and the mind of a first-rate detective to assemble all this information.

To describe this census as a list, however, oversimplifies to the point of deception. Although Gingerich is a professor of astronomy and the history of science, he has obviously spent a great deal of time during the last thirty years talking to bibliographers, librarians, and book historians. His census therefore reflects the best of contemporary practice in these fields, providing not only a reasonably detailed physical description of each copy, but also information about who owned them, where and when they were bought, and what kind of annotations were left by early readers. Here, actually, is where the chief value of the census lies. An exacting study of such physical attributes as paper stock and type face has allowed Gingerich to describe the printing of the *editio princeps* in detail. Even more importantly, however, careful study of the marginalia has revealed that most important sixteenth-century astronomers owned *De revolutionibus*, and that many of these astronomers and their students annotated it. Rather surprisingly, the most important annotations can be found in multiple copies, from which it is possible to reconstruct a network that connected sixteenth-century astronomers. Copernicus's only disciple, Georg Joachim Rheticus, saw the book through the press for him but did not leave any technical notes in any of the surviving copies. An entire family of annotations, however, can be traced back to Erasmus

Reinhold, professor of mathematics at Wittenberg and the leading teacher of astronomy in the generation following Copernicus; another family has now been traced back to Jofrancus Offusius, a little-known Rhenish astronomer teaching in Paris in the late 1550s. The most heavily annotated surviving copy was owned by Kepler's teacher, Michael Maestlin, who taught at the University of Tübingen. Most of these readers thus knew *De revolutionibus* well, but most of them also did not accept without reservations the reality of the heliocentric theory it propounded, a position that proved compatible with that of the Catholic Church, which took unusual care to specify the corrections that were necessary before an expurgated copy could be read by the faithful.

In short, *De revolutionibus* was an enormously influential book, entering right away into the libraries of humanists like Johannes Sambucus, architects like Juan de Herrera, leading religious figures like Aloysius Gonzaga, cartographers like Gerhard Mercator, kings like George II, and book collectors like Duke August, whose library at Wolfenbüttel was the finest in eighteenth-century Europe. As such it merits study by Neo-Latinists, who will find their access to the book and their understanding of it greatly enriched by Gingerich's study. Perhaps more importantly, however, this census reminds us yet again of how important marginalia are to the interpretation of Renaissance Latin texts. There is no reason, from the distance of four centuries or more, to make educated guesses about how readers should have responded to a Neo-Latin text when the comments they wrote in their books tell us for sure how they did respond. Gingerich has taken the first, crucial steps here in suggesting how those readers who could best understand the revolutionary implica-

tions of Copernicus's book attempted to process this understanding within the world view of their day. Hopefully other scholars will both follow up on what has been suggested here with Copernicus and transfer Gingerich's analytical model to the other books that have had a similar impact on the development of western culture. (Craig Kallendorf, Texas A&M University)

Die Aeneissupplemente des Jan van Foreest und des C. Simonet de Villeneuve. Ed. by Hans-Ludwig Oertel. *Noctes Neolatinae, Neo-Latin Texts and Studies*, 1. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2001. xiv + 421 pp. □40.80. During the Renaissance and Baroque periods, Latin supplements to classical texts were popular: Johannes Freinsheim 'completed' Tacitus and Curtius Rufus; C. B. Morisot, Ovid's *Fasti*; Pius Bononiensis, Valerius Flaccus's *Argonautica*; and Thomas May, Lucan's *Pharsalia*. As the centerpiece of a humanist education during this period, Virgil's *Aeneid* received more than its share of such supplements, including those by Pier Candido Decembrio (1419), Maffeo Vegio (after 1428), Jan van Foreest (1651), C. Simonet de Villeneuve (1698), an anonymous author from Munich (1705), Ludwig Bertrand Neumann (mid-eighteenth century), and Martin Rohacek (1982). The second, third, and fourth of these are the most important, but Vegio's supplement was edited twice in the last century, the second time in a critical edition (by Bernd Schneider, *Das Aeneissupplement des Maffeo Vegio* (Weinheim, 1985)), and has received extensive critical discussion in the last fifty years, so Oertel concentrates, wisely, on van Foreest and de Villeneuve.

Van Foreest's supplement, the *Exequiae Turni*, consists of two books, containing 1178 hexameters in

total. The action centers around the deliberations that follow the death of Turnus, and drama is introduced through the figure of Pilumnus, the brother of Turnus, who demands revenge, not peace, a demand which in the end remains unfulfilled. In his analysis of the poem, Oertel concentrates on biographical data as the interpretive key. Van Foreest received the standard humanist education of his day at the University of Leiden and was on friendly terms with Joseph Justus Scaliger, Daniel Heinsius, C. Huygens, and I. Vossius. Thus if we compare the supplement to the *Aeneid*, we find variation and nuance within the *imitatio* that humanist poetics favored, such that new poetry emerges in language that is largely Virgilian. Van Foreest, however, followed the active life, not the contemplative one, so that his literary activity took place in the intervals between his political activity as mayor of Hoorn and member of the high council of Holland. The consuming issue of the day was the drive for independence in the Netherlands, so that the supplement, according to Oertel, reflects clearly the war-weariness that followed the Thirty Years War. The drive toward a peace treaty in Van Foreest's supplement, in other words, reflects the premium placed on peace in the Low Countries of his day.

The *Exequiae Turni* contains some Baroque tendencies, but De Villeneuve's *Supplementum ad Aeneida*, written some fifty years later, displays the full Baroque aesthetic. Nothing is known about the author, other than that he served at the court of the Duke of Orléans in St. Cloud, but the 827 lines of his poem speak for themselves in the *querelle des anciens et des modernes*, reflecting key themes of the 'modern' Baroque taste: inconstancy, change and illusion, the spectacle of death, night and light, description of art works, the erotic, and the burlesque of the heroic. De

Villeneuve's *imitatio*, as we might expect, veers more toward the effort to surpass Virgil's poetic effects than simply to imitate them. Nevertheless the content of the poem is worth our attention along with its form. The *Supplementum* is probably not to be read as a *roman-à-clef* directed toward anyone specific, but it does serve as a pattern for princely behavior, a meditation on proper behavior for the high and mighty.

A great deal of work has gone into the preparation of this critical edition. The introduction to the two poems covers more than two hundred pages, and the poems themselves are presented with Latin text and facing-page German translation, along with relevant references to Virgil and content notes to the text. There is a useful bibliography of both primary and secondary sources, from which one can follow several tangents related to Virgilian imitation and influence, but no index. The work began life as a 1999 dissertation at the University of Würzburg and reflects all the virtues of its genre (*inter alia* thoroughness and accuracy) along with a couple of its vices (in particular a tendency to diffuseness in the prose of the introduction). Nevertheless as the inaugural volume in a new series associated with the *Neulateinishes Jahrbuch*, Oertel's volume bodes well for the success of a publishing program that will join the 'I Tatti Renaissance Library,' the 'Bibliotheca Latinitatis Novae,' and MRTS's 'Neo-Latin Texts and Translations' in attesting to the health of Neo-Latin studies today. (Craig Kallendorf, Texas A&M University)

Descartes y Plauto: la concepción dramática del sistema cartesiano. By Benjamín García-Hernández. Madrid: Editorial Tecnos, 1997. 328 pp. The back cover of this book states, "To publish a book in which it is

shown that the genuine source of Descartes' philosophical system is Plautus's comedy, the *Amphitryon*, is, at the very least, surprising." Indeed it is. When I heard Prof. García-Hernández present his paper on this same idea at a meeting of the IANLS in Cambridge in the summer of 2000, I was initially very skeptical of his thesis—that the sources of the most profound and most influential ideas of Cartesianism are to be found in one of Plautus's plays—but I found that, as he carefully delineated his ideas, the presentation of evidence for his startling thesis at least deserves serious consideration.

Were it merely a coincidence that the language of Plautus in the *Amphitryon* and that of Descartes in his *Meditations* is similar, a close resemblance arising from the fact that both authors dealt with similar ideas, albeit in widely disparate genres, one could dismiss the thesis of this book as interesting, indeed daring, but in the final analysis misguided, in spite of the overt similarities in language and subject matter. However, Prof. García-Hernández's case is built not merely on coincidences of subject matter and language, but on the fact that the *Amphitryon* provided Descartes with three basic elements essential to the building of his philosophical system—doubt about one's own existence, the existence of a trickster god, and the existence of a god who is not a trickster—and, of course, the Latin terminology necessary for the framing of these concepts.

The book is divided into three parts, the first ("El sistema filosófico de Descartes") running to eighty-two pages. For the reader who is not familiar with Descartes, this is an excellent introduction to his philosophical method. For the Neo-Latinist, the most interesting sections are undoubtedly the ones found in Part B.2 (*Cogito, ergo sum* [*Pienso, luego soy*]. *Meditación segunda AT VII 23-24*), which

I will shortly relate to the Plautine text. In this place we find a discussion of the famous maxim *cogito, ergo sum*, of the progression from doubt to *cogito*, of the notion that a person is a thinking substance (*sum res cogitans*), and in B.3. the idea of God as a deceiver, a *Deus deceptor*, who is finally shown to be not a deceiver but a *Deus non fallax*. The perceptive reader will no doubt have already detected in this paragraph a striking parallel to some of the plot elements of Plautus's *Amphitryon*!

In the 110 pages of Part II, subsection B.1 ("Amphitruo de Plauto, fuente genuina del sistema cartesiano), Prof. García-Hernández discovers Mercury of the *Amphitryon* as the *deceptor* in his encounters with Sosia, as in lines 265, (Mer.) *quando imago est huius in me, certum est hominem eludere*; 295, (Mer.) *Timet homo: deludam ego illum*; and 392-94, (Sos.) *Tuae fide credo?* (Mer.) *Meae.* (Sos.) *Quid si falles?* Moreover, the source of the famous Cartesian *cogito, ergo sum* is to be found in *Amphitryon*, line 447, (Sos.) *Sed quom cogito, equidem certe idem sum qui semper fui*, and, to demonstrate that externals cannot assure existence because the body, its shape etc. are chimerical, a concept stated in *Meditations* 24, 14-17, Prof. García-Hernández finds the Plautine origin in lines 455-58 (Sos.) *Di immortales, obsecro vostram fidem, ubi ego perii? Ubi immutatus sum? Ubi formam perdidi? An egomet me illic reliqui, si forte oblitus fui? Nam hic quidem omnem imaginem meam, quae antehac fuerat, possidet.*

In the *Amphitryon* Jupiter is, of course, like Mercury, a *deus deceptor*, but one who is transformed at the end of the play into a *deus non fallax*. Thus, according to Prof. García-Hernández, "The God of Descartes is a *deus ex machina*, in conformity with the classical model; in this case it can be said that he is like Plautus's Jupiter who, from a *dios burlador* (*sc. deus fallax*), at the culminating point of the tragicomedy, is transformed and manifests himself in all his majesty as a God who is not a deceiver" (p. 137).

Because Descartes wrote his *Meditations* while influenced by the structure and language of drama—in this respect, *mutatis mutandis*, following Plato's *modus scribendi*—Prof. García-Hernández concludes, “In the *Amphitryon* Descartes encountered a good model of the destructive effects of skeptical doubting, but above all he encountered an outstanding example of the restoration of certitude and the consolidation of truth. Thus, taking his inspiration from this work, he gave a dramatic structure to his philosophical system which closes with the definitive intervention of a *deus ex machina*” (p. 168).

The eighty-seven pages of the third part of the book (“El teatro en la vida y en la obra de Descartes”) are an exposition of the determinative role that theatre, and especially Roman comedy, played in the philosopher's life. At the age of ten Descartes entered the Jesuit Collège de la Flèche in Anjou; the curriculum of this Collège (*ratio studiorum*) stressed theatrical presentations and, according to Prof. García-Hernández, it was during this period of study that Descartes must have encountered Plautus's *Amphitryon* (p. 212).

These three principal parts of the book are followed (297-306) by a short concluding statement (“Conclusión: Inspiración y trascendencia textual”), in which the author forcefully states, “We are not dealing with a casual source but with the *genuine source* which begins with the nucleus of entire structure of his system” (p. 297).

In this review I have only been able to skim the surface of the richness and depth of this book, whose surprising thesis deserves serious consideration by readers interested in the genesis of the thought of one of the western world's most significant philosophers. In borrowing from Plautus, Descartes has

shown that the entwining of the tragic and comic masks by the ancients, so frequently shown in illustrations, proves that the serious and the comic are more closely related in literature and life than we are often wont to consider. (Albert R. Baca, Emeritus, California State University, Northridge)

Historia del humanismo mexicano. By Tarsicio Herrera Zapién. Mexico City: Editorial Porrúa, 2000. xi + 270 pp. \$90 (Mexican pesos). Professor Herrera of the National University of Mexico (Universidad Nacional Autónoma de México) covers five centuries of the Neo-Latin tradition in Mexico by offering the reader a survey of authors from 1500 to the end of the millennium, with texts cited and placed in their historical context. The book's five parts proceed in chronological order, the first covering the sixteenth century, "From Náhuatl to Latin"; the second the seventeenth century, "Neo-Latin Poets in the Circle of Sor Juana"; the third the eighteenth century, "Our Age of Gold in Neo-Latin Poetry and Philosophy"; the fourth the nineteenth, "Translators Rather than Neo-Latinists"; and the fifth, "The Twentieth Century."

Perhaps American readers will be surprised to learn from Part One, as I was, that the conqueror of Mexico, Hernán Cortés, was able to speak and write Latin. Significantly, then, not only does the history of modern Mexico begin with Cortés, but so does its Neo-Latin tradition. With the establishment in Mexico of schools and universities to which the Aztec elite were admitted, Náhuatl-speaking Neo-Latinists appeared on the scene, men like Antonio Valeriano, Juan Badiano, and Pablo Nazareo. Of Valeriano it was said that he could improvise Latin speeches of such elegance that he was compared to Cicero or Quintilian (p. 31).

Part Two is dominated (97-115) by one of the New World's most remarkable women, Sor Juana Inés de la Cruz, known in Mexico as "The Tenth Muse." She was the illegitimate daughter of a Spanish adventurer and was educated by her grandfather, who later took her to Mexico City, where news of her precociousness had preceded her and gave her entrée to the court of the Spanish viceroy, who helped her in obtaining the books and instruments, both scientific and musical, that she needed for her studies. She became a favorite friend of the viceroy's wife, to whom she dedicated passionate poetry, and also fell in love with male members of the court; all of her affairs appear to have been platonic. Since in her day an academic or literary career was out of the question, she took orders, which, however, interfered little with her studies and researches. Word of her brilliance angered church officials, however, and she was ordered to confine herself to religious subjects and tending the ill. She died tending the sick during an epidemic of the plague in Mexico City.

Part Three, "The Golden Age of Neo-Latin in Mexico," saw outstanding writers such as Diego José Abad, whose *De Deo Deoque homine heroica carmina* proved to Europeans that Latin poetry of the highest order could be written in the New World, and Rafael Landívar, whose *Rusticatio Mexicana* introduced Europeans readers to the exotic landscapes, flora, and fauna of the New World in a style worthy of Vergil's *Georgics*.

In Part Four Prof. Herrera characterizes the nineteenth century not as a Silver following a Golden Age, but as a century whose writers were more translators than Neo-Latinists. He selects for special praise José Rafael Larrañaga, who translated Virgil's works into hendecasyllabic lines between 1777 and

1788; Anastasio de Ochoa y Acuña, who translated Ovid's *Heroides*; and Manuel José Othón, who effectively employed classical allusions, especially Horatian ones, in his own poetry.

Part Five stresses the great educative role the National University of Mexico has played in fostering and preserving the classical tradition in Mexico. Prof. Herrera states with justifiable pride that in the last century Mexico was not an undeveloped country in art or philology (p. 219). Evidence for this proud assertion is the "Bibliotheca scriptorum Graecorum et Romanorum Mexicana," containing translations of all of the major writers of Greece and Rome. Another achievement of the national university was the establishment of its Centro de Estudios Clásicos, the equal of many departments or classical institutions in Europe or Northern America in terms of the quality of its faculty, its publications, its students, and the congresses it has sponsored. The twentieth century also saw the publication of a remarkable classical journal, *Abside*, founded by the remarkable scholar Alfonso Méndez Plancarte and other classicists. For forty years this journal published the articles and translations of the best Mexican classicists, and when it ceased publication, a serious loss was inflicted on Mexican classical studies.

Prof. Herrera closes Part Five with a survey of the works of the contemporary Neo-Latinist Francisco José Cabrera, whom he calls the most mature and productive classical Latin poet of Mexico in the twentieth century (p. 256). As a young man this poet published an epigram to commemorate the second millennium of Horace's death, but he then left poetry for a career in commerce and diplomacy. Upon retiring he returned to the writing of Latin poetry and found his major inspiration in the legends and

history of his own country. Thus to celebrate Pope John Paul's visit to Mexico, he wrote a poem in 698 hexameters, *Laus Guadalupensis*, dedicated to Juan Diego, who witnessed the apparition of the Virgin of Guadalupe.

To celebrate Mexico City's splendid past, he wrote *Mexicus Tenochtitlan. Urbis ortus et mirabilia*, as well as the *Tamoanchan*, which deals with the Mexican Elysium. Another remarkable work is his *Quetzalcoatl*, named after the Toltec cultural hero who left Mexico with the promise to return one day. This myth was exploited by Cortés because many Aztecs thought he was the hero returning as he had promised. Assessing these and other epics on Mexican topics Don Francisco has composed, Professor Herrera concludes that his poems can be considered one of the most important cycles of humanistic poetry from the Americas (p. 267).

I enthusiastically recommend Prof. Herrera's book to anyone who wants to learn about the classical tradition in Mexico. The book is written in an easy style, and anyone with a fair knowledge of Spanish should be able to read it with profit. (Albert R. Baca, California State University, Northridge)

Leon Battista Alberti. *Momus*. Ed. by Virginia Brown and Sarah Knight, trans. by Sarah Knight. I Tatti Renaissance Library, 8. Cambridge, Mass.: Harvard University Press, 2003. xxvi + 407 pp. \$29.95.

Giannozzo Manetti. *Biographical Writings*. Ed. and trans. by Stefano U. Baldassarri and Rolf Bagemihl. I Tatti Renaissance Library, 9. Cambridge, Mass.: Harvard University Press, 2003. xx + 330 pp. \$29.95. The first of this installment of volumes from the I Tatti Renaissance Library, *Momus*, is a mordant satire that is less well known than a number of other

works by its famous author. Leon Battista Alberti received a good humanist education under Gasparino Barzizza, then began an ecclesiastical career, entering the papal curia in 1431 and accompanying the Pope to the ecumenical council in Ferrara and Florence from 1437 onward. While in Florence and later in Rome, he also associated with such famous artists as Brunelleschi, Ghiberti, Donatello, and Masaccio, adding *De pictura* and *De re aedificatoria* to such other more traditionally humanist works as his *De commodis litterarum atque incommodis*, *Intercenales*, and *Della famiglia*. *Momus* draws ultimately from these life experiences. On the surface Alberti gives us a complex comic narrative that follows the career of Momus, god of fault-finding and the personification of bitter mockery. As such, his main literary models are Lucian, Apuleius, and Aesop, appropriate classical sources for a humanist drawn to irony. His irony, as he states in his preface, is designed to amuse and to instruct, taking its targets from what Alberti knew best. On one level, *Momus* is a satire on the proper government of both *oikos* and *polis*, in that neither Jupiter nor Virtue can control their rowdy families, with authority in the larger world being exercised even more precariously. Most of the printed editions and translations are entitled *De principe*, and *Momus* subverts the conventions of the *speculum principis* tradition as could only have been done by someone who had observed closely what princes, both sacred and secular, really do. Alberti was also involved in the building projects of Pope Nicholas V, so it is no surprise to find *Momus's* Jupiter undertaking "the ultimate design project of universal renewal" (p. xxi). *Momus* has also been read biographically, as a humanist *roman-à-clef*, with Jupiter being decoded as either Pope Eugenius IV or Pope Nicholas V and Momus as

Bartolomeo Fazio or Francesco Filelfo. Perhaps, perhaps not, but in any event, *Momus* adds a dark side to the personality of Alberti while serving as an important precursor to a succession of later Renaissance satires, from works by Erasmus, More, and Rabelais to, ultimately, Cervantes.

For Manetti, too, life and art are closely connected. Born into one of the richest families in Florence, Manetti was first and foremost a merchant. At first it is difficult to reconcile his activities as businessman, writer, and ambassador, first as a rhetorician for the Florentine republic, then as secretary to Nicholas V, the humanist pope, then as a well paid advisor to Alfonso of Aragon, a strikingly authoritarian king. Yet beneath all this was a straightforward, guiding ideology: "power should be celebrated, regardless of its form, as long as law and order are preserved in defense of the Christian faith and in the interests of the mercantile class" (p. xiii). From this perspective the material presented in this volume hangs together. Following a number of early manuscripts and Manetti's own words in a letter to Vespasiano da Bisticci, the editors have joined Manetti's biographies of the 'three crowns of Florence' (Dante, Petrarch, and Boccaccio) to the parallel lives of Socrates and Seneca. The life of Dante joins Boccaccio's contemplative thinker to Bruni's politically engaged intellectual, leading to a certain inconsistency that may indeed reveal sloppy scholarship but also initiates a patriotic assessment that continues by praising Petrarch for being a kind of humanist father of the church and Boccaccio for participating in the revival of Greek in Florence. The three Florentines are complemented by the two classical philosophers, with Socrates being a kind of prototype of Christ and Seneca being an exemplar of moral dignity. The

editors add extracts from *On Famous Men of Great Age* and *Against the Jews and the Gentiles* to place Manetti's studies of the three early Florentines in the context of his understanding of humanist biography in general.

Like the other volumes in this series, these two offer better texts than the often-modest disclaimers suggest, along with consistently reliable English translations and enough notes to facilitate an informed first reading. This is an excellent series, and I am pleased to note that its initial successes are encouraging the general editor and the press to try to bring out more than the three volumes per year initially targeted. An excellent idea! (Craig Kallendorf, Texas A&M University)